

Hillandale



Journal of the
City of London
Phonograph and
Gramophone Society

THE HILLANDALE NEWS

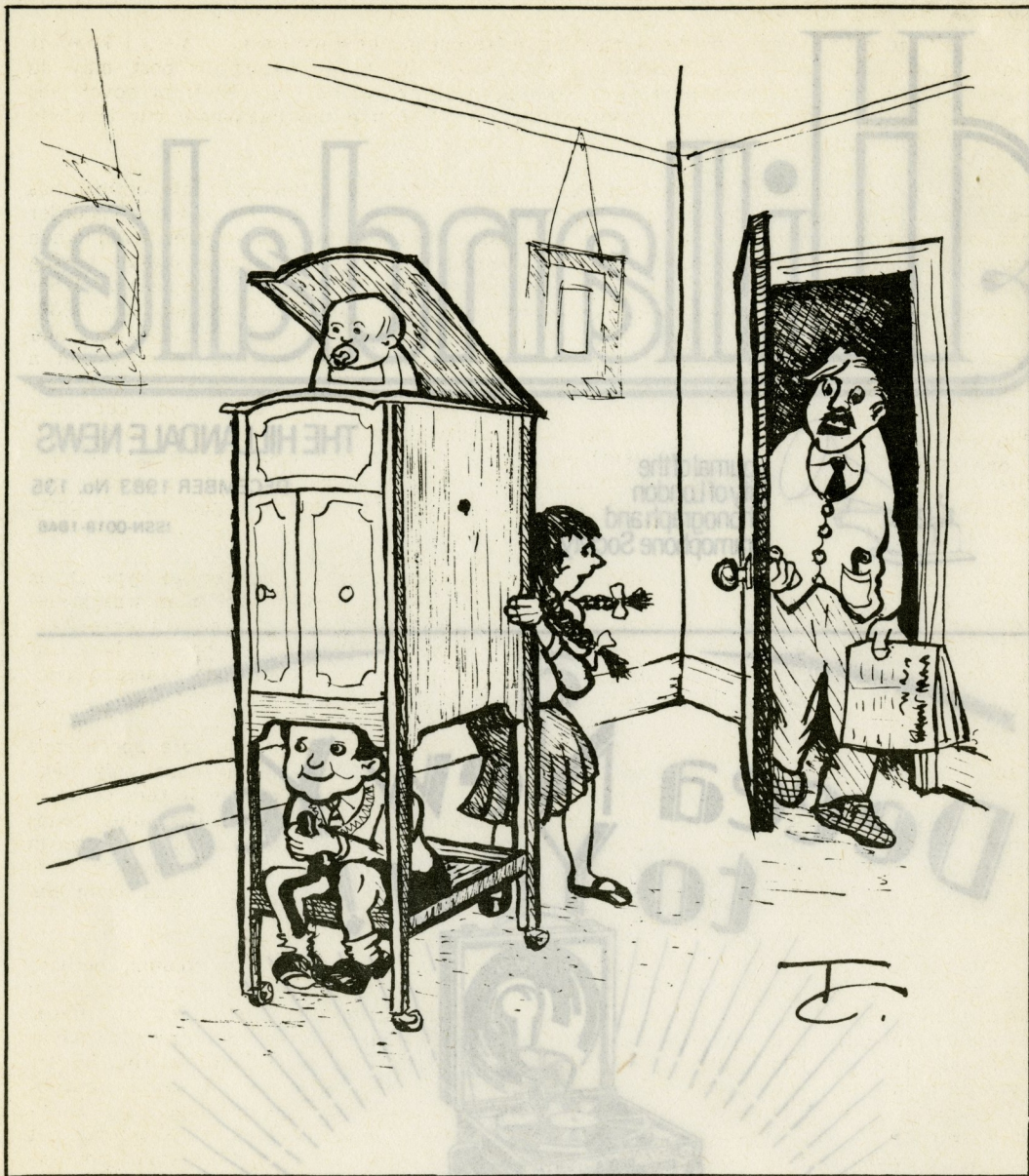
DECEMBER 1983 No. 135

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a
**Decca New Year
to You!**



"SHE SHALL HAVE MUSIC WHEREVER SHE GOES" (Reg.)



Tramcar? I'll give you ruddy tramcar!

Edchat

Observant readers may notice something different about this issue. Yes, I know it is late again, like the previous two, and who knows what the Christmas post may do to speed things along. The choice of a New Year advertisement for the front cover was coincidental (I came across it while looking for the 1927 Imperial campaign) but it could be just as well I did not find a Christmas one.

No, what is different is that the Editor, longing to be relieved of his duties, has been persuaded to stay on by the provision of a new toy. Not for me a video recorder (what on earth would I want to record, television is an awful time-waster even when there is anything to watch, and that's rare enough). Nor can I imagine myself having any use for a home computer - my home just needs redecorating, not computing. What has happened is that the magazine has been dragged kicking and screaming into the 1980s with a new typewriter, an electronic device that gives the option of various type-faces and also such refinements as right-hand justification, automatic centering, a memory and a considerable saving in weight and bulk compared with the old IBM. This new machine is also very clever at correcting errors - provided you notice them before you get more than one line further on. If you do not, it gets very complicated with proportional pitch type (the sort I am using at the moment) because the letters take up different spaces and, unlike the old machine, it is very difficult to see when a wrong letter is in exactly the right position for erasing automatically. In fact, it's back to the old liquid Tipp-Ex until I get the hang of it.

The lateness of this issue is due mainly to the fact that I wanted to type it on the new machine, which like most new things, was delivered rather later than was promised. When it did come, I had to launch straight in; there was no time for practice, and I must apologise for the slight hiccups (or is it Hiccoughs?) that are apparent here and there in the text - including the non-justification of the previous line, for example, because I pressed the space bar at the wrong moment, or something.

Another factor in delaying an issue is the "knock-on" effect of the late appearance of the previous number. Some of the material included in a given issue may have been in the "in" tray for some time, but many of the smaller articles and letters come in in response to the last magazine sent out, so that if October is late, December tends to be late also. In theory, the problem is therefore everlasting, unless I can find enough material to fill the February 1984 issue by the middle of January. If any member feels inclined to write in response to anything in this number, therefore, please would he or she do so without delay, and then perhaps we can get things back on course.

At the risk of being boringly repetitive to regular readers of this column, perhaps while we are on the subject of writing to the Editor I might remind you all that all I do is prepare the magazine for the printer. I do not distribute it, and if for any reason you require an extra copy or you change your address, then it is the Secretary to whom you should write, not the Editor. The Editor, you see, has an aversion to writing letters or indeed doing anything in the way of administrative work at home - I spend most of the working day doing those very things, and I like a change in the evenings. At weekends I switch off completely and go and mow the lawn, make shelves, go shopping, cut firewood or even decorate the house or clean the car. After all that, I am much too exhausted to write anything.

I see that the bottom of the page is near, and so it remains only for me to wish all members *A HAPPY CHRISTMAS AND A GOOD NEW YEAR!*

THE IMPRESSIVE DOMINION AUTOPHONE

Earlier this year I was fortunate enough to visit Mr. John Boyd, of Vancouver, and to see his outstanding collection of gramophones, phonographs and related items. Perhaps the most interesting item in his collection is a fine example of a very unusual machine, the Dominion Autophone. This machine had intrigued me ever since I had spotted another (non working) example of it in the City Museum in Vancouver. As I had never heard of, let alone seen this unusual machine before, I decided to try to find something out about it. My research led me to Mr. Boyd, whom I would like to thank for his interest and assistance in helping me to compile this article.

The Dominion Autophone is essentially a forerunner of the juke-box. According to the original advertising material, it is a "Wonderful musical instrument that plays automatically the highest quality of music from phonograph records" rendering "twelve records automatically one after another". Having become used to reading optimistic advertising claims for other contemporary machines, I was surprised to discover that these descriptions were not at all exaggerated. The Dominion Autophone is indeed capable of playing twelve cylinder records non-stop, on one winding of its powerful motor. The cylinders it is primarily designed to play are Blue Amberols, which represent the highest quality of musical reproduction available at that time.

The Dominion Autophone seems to have been available in several different styles. These all consisted of a standard mechanism housed in a variety of different cabinets. Only a handful of examples are known to survive today, suggesting that total production was probably no more than a few hundred. The original patent, for "multiple phonographs", was taken out by a Mr. Julius Roever in New York in April 1913. What benefit Mr. Roever got from his patent is not known; however, in November of the same year the Dominion Autophone Company was incorporated in Vancouver, to sell and distribute machines based on his patent.

As all the surviving machines appear to bear their name plate, it would seem that this company held the exclusive marketing rights. It also seems that the machines were not actually manufactured in Canada, but were only assembled there using components factored by various suppliers in the U.S.A. (possibly including Edison). After 1919 the company was no longer listed in the Vancouver City directory, suggesting that it failed in that year, after a brief seven years of existence.

The mechanism of the Dominion Autophone is very ingenious, and really has to be seen to be fully appreciated. The twelve Amberols are mounted on a ferris wheel arrangement, with each cylinder on its own adjustable mandrel. When the cylinders are loaded into the machine each mandrel has to be adjusted, by moving it back and forward on its shaft, to ensure that the first groove of each cylinder is in line with the starting position of the reproducer stylus. If this is done accurately, the changeover between them is very smooth.

The entire mechanism is driven by a powerful "Triton" three-spring motor, as used in the Edison Triumph phonograph, with a clutch device that prevents the motor from being overwound. A chain drive provides power to the top of the machine, where a flywheel maintains a smooth running speed. A friction disc mounted on a shaft which has an eccentric bearing (one end is moveable up and down) drives the uppermost mandrel and the cylinder upon it. The reproducer and its carriage are moved across the cylinder by a feedscrew, playing the record as it moves. A telescopic metal tube with hinged elbows connects the reproducer to the internal horn. A counterweighted brush is attached to the ferris wheel in such a way that the entire surface of the cylinder which is playing

is kept dust-free.

When the end of the cylinder is reached, the reproducer carriage triggers a mechanism which lifts the reproducer off the cylinder and disengages the friction disc from the mandrel. The feedscrew, which has a coarse thread cut into it (in the opposite direction to the fine playing thread), now serves to return the reproducer to the start position. As this occurs, a thin chain attached to the reproducer carriage activates the mechanism which positions the next cylinder for playing. The ferris wheel is rotated through exactly 1/12 of a revolution, and locks into its new position by means of a brass pin which engages in one of twelve radial holes in the wheel. The friction disc now re-engages the uppermost mandrel, the reproducer is lowered, and the entire process starts over again.

To stop the mechanism, an on/off lever may be operated at any time. The machine does not actually stop until the current cylinder has finished playing, and the reproducer has returned to its start position. The brake on the motor is connected to the ferris wheel locking pin so that the wheel is free to rotate when the brake is engaged. New cylinders may now be loaded, and by rotating the wheel the Autophone can be started at the cylinder of the operator's choice.

Although the original patent covered a coin-operated as well as the domestic version of the machine, it is not clear whether any such "juke-boxes" were in fact made. The patent spells out in detail how the customer would choose a cylinder by means of an external lever, would wind the motor up, and would then deposit his coin to start the Autophone. After playing the selected cylinder, the Autophone would stop automatically. An unexpected feature was an anti-tilt mechanism which was to prevent penniless customers from obtaining a free recital. The patent also covered an adjustable gear arrangement that would permit two-minute cylinders to be played instead of four-minute ones.

The example of the Dominion Autophone that I saw was housed in an attractive mahogany veneer cabinet, standing about four feet high by two feet deep and two feet wide. As well as a hinged lid, hinged flaps on both the front and the back of the cabinet gave access to the entire mechanism. The internal horn in the lower half of the cabinet appeared to be constructed out of papier mâché, along the lines of the later E.M.G.s.

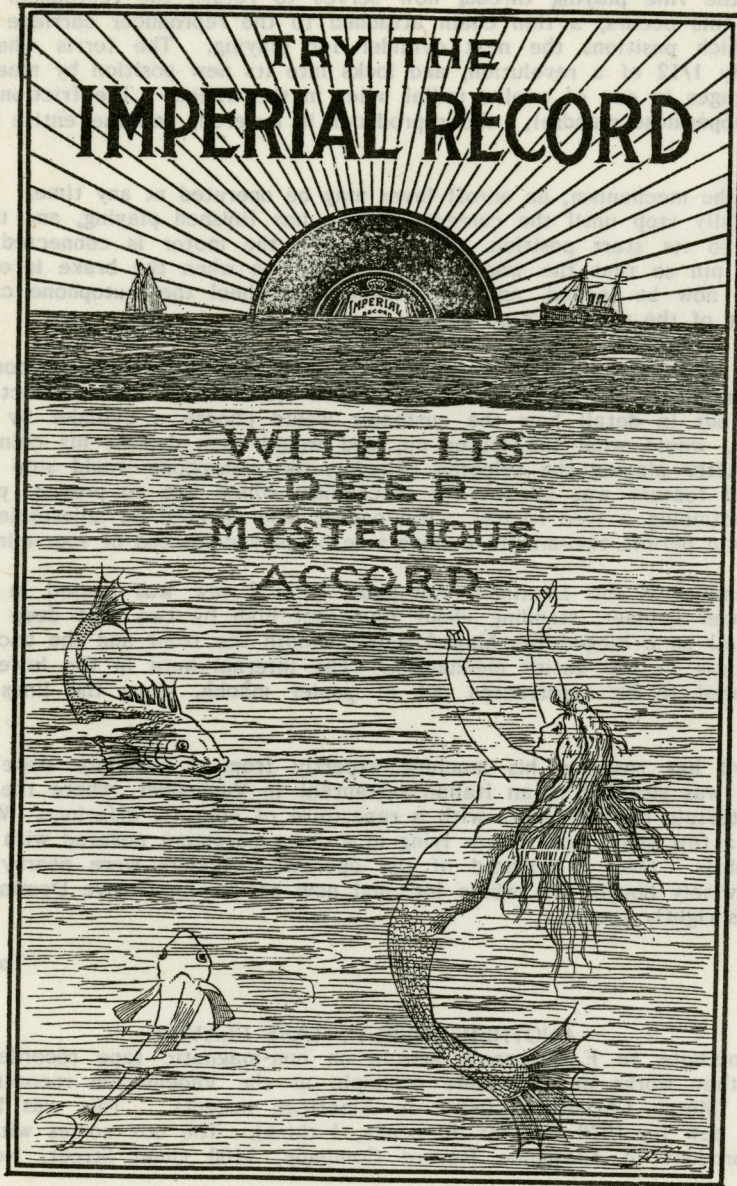
Mr. Boyd has restored his machine expertly from a complete state of disrepair. When new, it was situated in an Italian restaurant in Vancouver, where the restaurateur used it to entertain his customers with a repertoire of operatic offerings. When Mr. Boyd discovered it a few years ago, it was lying in a dusty basement covered with chicken wire and other debris. Over a hundred of the operatic cylinders were nearby, stuffed into a sack. He wisely bought the whole lot, and now has an impressive Dominion Autophone of which he is rightly proud.

Tom Stephenson.

ANOTHER NOVELTY TAPE PLAYER

As a footnote to F.A.Jansen's article on non-magnetic tape recorders, I have a novelty box that works on the same principle as the Vademecum recording, but gives the greeting "Merry Christmas" (with an American accent). This was bought in the local market, new (in 1979 and for 40 pence, I think). The box comes with an envelope marked "A product of Kidsname Record Company, 1100 Quail Street, Newport Beach, CA 92660".

Are these novelties the only modern examples of hill and dale recording?



CRYSTALATE

THE HISTORY OF THE CRYSTALATE COMPANIES IN THE RECORD INDUSTRY

1901 - 1937

Part 2: Imperial.

The Fonotipia business in Milan was soon in difficulties and was taken over by the D'Erlanger Merchant Bank of London and some Italian bankers who formed a new British company, Fonotipia Limited. This company also acquired the Ullman Freres shares in the Odeon business, thus giving Fonotipia a large measure of control in that enterprise, too. This was April 1906.

FIRST KNOWN PRESSING CONTRACT

The Crystalate company was contracted by Fonotipia Ltd. to manufacture Odeon and Fonotipia records at Golden Green, thus reducing the expense involved in sending masters to Berlin and paying carriage on the finished discs sent back to Britain. Ullman Freres had already relinquished its British agency in Fonotipia and Odeon to a new company, Sterling and Hunting Ltd, run by Louis Sterling and Russell Hunting. This company soon began advertising the Crystalate works as their own Odeon works, Crystalate pressing the bulk of the Odeons and Fonotipias sold by Sterling and Hunting. The pressings generally had embossed in the central area "Made for the Fonotipia Companies".

By June 1907 Burt had so reduced his stockholding in the Crystalate Manufacturing Company Ltd. that he no longer qualified as a director and he was no longer General Manager. He had moved to St Helens, Lancashire, much nearer to his new position as Works Manager at Wellington Mills, Stockport. From here on Burt leaves the story of Crystalate, the private company being wholly in the hands of the Warnford Davis family, the Endolithic Manufacturing Company Ltd and some others.

Late in 1906, Imperial Records (made by the Leeds and Catlin Company at Middleton, Connecticut) were imported into Britain by Gilbert, Kimpton and Company of London, the agents for the breakfast cereal 'Force' and importers of poultry from East European countries. The Imperial Record trade mark was granted to Gilbert, Kimpton and Co. at the end of the label's first run in 1909.

When Barnett Samuel and Sons Ltd. became the new British agents for Odeon and Fonotipia records in 1908, the new Jumbo Record was introduced at 3s. 0d. Jumbos were made in Germany at first but then this 10-inch record also began to be made at Golden Green with the 10 $\frac{3}{4}$ -inch discs. A new formula was in use then called Empedite, registered to Barnett Samuel & Sons as a trade mark.

The next most important company in this history after Crystalate and Endolithic was founded in March 1910: The Sound Recording Company Ltd., of Swallow Street, Piccadilly. From its address, a year earlier, Harry Hinks Martin, connected

with the talking machine business since the mid 1890's, applied for the words "Martin Gramavox" as a Registered Trade Mark. Associated was the design of a martin or swallow. This mark was not granted, but the word Gramavox became the first label of the Sound Recording Company Ltd's records of 1910. At first, these were made especially to accompany cinema motion pictures, particularly those of the Animatophone film company. Although it is a matter of doubt whether Crystalate pressed the first Gramavoxes (as they had the exclusive contract with Fonotipia), they were pressed by them later. The recording expert was a Mr. Holland, who had been associated with the Disc Record Company Ltd. at Stockport, so the first Gramavoxes could have been made in Cheshire. On the other hand, 10 $\frac{1}{4}$ -inch discs were being pressed at the Edison Bell works in Peckham, and these were the same size as the Gramavox records.

THE SECOND CRYSTALATE COMPANY

Three months after the Sound Recording Company was formed, the Crystalate Manufacturing Co. Ltd. went into voluntary liquidation and its business was sold to a new company of the same name, with a capital of £25,000 compared with the liquidating company's then £15,000 capitalisation. This new Crystalate company raised a further £5,000 by creating a mortgage debenture two months later. The Endolithic Manufacturing Co. Ltd. and its officers took most of the new company's shares. The registered office was at Golden Green. The capital was to be doubled before the outbreak of war in 1914.

In the meantime, on May 18th 1911, the Endolithic Company Ltd. raised £2,500 by mortgaging its Poplar Farm at Hadlow, Kent. During 1911 Fonotipia Ltd. was acquired by Carl Lindstrom A.G. of Berlin, and in 1913 Fonotipia Ltd. and Lindstrom's British branch of Beka Records began jointly the construction of a record making factory in Gashouse Lane, Hertford. Various known as the Fonotipia Works or Mead Works, this went into production in late 1913.

Obviously the Fonotipia contract with Crystalate would not be renewed, and as early as February 1913 Crystalate began advertising for pressing contracts. The Sound Recording Company Ltd. availed itself of their services, although it may already have done so before the advertisements appeared.

The Sound Recording Company had already registered a number of different record labels as trade marks which were available for the exclusive use of potential customers who wanted pressings from the company's matrix stock of 10 $\frac{1}{4}$ -inch discs. Among such labels were The Champion Record, used by Gamages; Standard Record for an unknown client and Olympic Record, used by Levy's of Whitechapel. Other registered labels used at later dates for various sizes were Beacon, Butterfly, Criterion, Mimosa, Popular and Stavophone.

Other clients owning their own labels could, and did, make use of the Sound Recording Company's matrices. These included, or were to include, Ariel Grand for Graves of Sheffield; The Chappell for the music publishers; Whiteley's for the Queensway store and some Guardsman for the Invicta Record Co. Ltd. The Imperial trade mark had been acquired from Gilbert, Kimpton and Company in 1911, after Victor and Columbia in America had forced the makers out of business by patent litigations.

The Wholesale Record Branch offered the New Imperial Double Sided Disc Record, the Standard Stavophone and the Popular Records at cheap prices in August 1913 - all Sound Recording Company labels - to be matched by Phoenix at 1s.1d. from Columbia, and the Cinch from British Zonophone at the same price, as well as cheap brands from others.

Later, Invicta was to send its own matrices to Crystalate for the pressing of its Guardsman and Citizen records and also for its clients who had their own labels, such as A.W.Gamage and Curry's Ltd. Until the outbreak of the 1914-1918 war the only disc to bear the Sound Recording Company's name was the Grammavox, which also bore the registered trade mark of a herald and the letters S.R.C.

During the war, the Popular Record was reduced to 10 inches and later began to bear the Sound Recording Company name and its trade mark. The Grammavox label was discontinued, but not before a 12-inch Grammavox de-luxe record was sold. (There had also been a 12-inch Chappell Record).

William Ditcham, one-time organist at the Royal Aquarium, Westminster, pianist recording artist and ex-recording expert for Electric, Odeon and Jumbo records, formed his Bulldog Recording Companies (three) during the war.. The pressing was undertaken by Crystalate, who also pressed Coronet and Neptune Records for Curwen's the music publishers and Waverley for A.H.Wilkinson in Scotland, using Bulldog matrices. Henry Geehl was Bulldog Records' Musical Director and, as he was attached to the Band of the Lifeguards, it is no surprise that this band was recorded by Bulldog.

The Crystalate trade mark was re-registered in 1915 and although the company had ben into records for fourteen years, it still had no label of its own. It was at this period that the Sound Recording Company began referring to the Crystalate factories as their own and used the same photographs that Sterling & Hunting Ltd. had in 1906 when they claimed the Crystalate plant as theirs.

After the war, another firm of music publishers, Bosworth & Co. Ltd., had Bosworth records pressed and Morgan & Scott Ltd., religious music publishers, had Melody records pressed from matrices held in the Crystalate works, with Vesper and Gramstop Records following soon after. Former Popular and Grammavox Records, ex-stock, began to circulate with overstock labels.

In October 1921, the Sound Recording Company advertised that it had three factories at work in the Tonbridge area. Of the two mentioned, one was at Canon Lane off the Hadlow Road and the other was the Town Mills. The factories were mortgaged in July 1922.

A second revival of Imperial Records to be issued in October 1920 had not materialised, due, so it was claimed, to the steady business being done in Ye Popular Records when some 5 3/8-inch Little Popular records were also produced. The advertisement promising the Imperial's early release in 1920 employed the same printer's block as had been used by the advertisers of the original Imperials issued in 1906 but with the record titles obliterated. The proposed new Imperials did not appear until September 1922, but a reference hinted that they had been on sale earlier in parts of the Empire.

When the Imperials did appear it was evident that the Crystalate company had taken over the Sound Recording Company and kept it as a going concern.

Important to Gramophone Dealers

Look out for the NEW "IMPERIAL" Double-Sided Records.



Large Up-to-Date
CATALOGUE

LATEST LIST OF BIG SELLERS.

1041	{ 3250	Comic Song.	"I Want Some Money." (L. Silberman).	...	...	Orchestra Accompaniment.
	{ 3253	" "	"Pucker Up and Whistle." (Max Vincent).	...	...	" "
1042	{ 3252	Song.	"Golden Dreamboat." (H. Nicholls).	...	...	" "
	{ 3259	" "	"If Winter Comes." (Melville Gideon).	...	...	" "
1043	{ 3251	" "	"SALLY." (A. Allen).	...	...	" "
	{ 3254	" "	"LORELY." (V. Watson).	...	...	" "
1044	{ 3255	" "	"Yamplin' Row." (Violinsky & Schuster).	...	...	" "
	{ 3256	" "	"Shuffin' Along." (Nat D. Ayer).	...	...	" "
1045	{ 3257	" "	"Peggy O'Neil." (Pease, Nelson & Dodge).	...	...	" "
	{ 3247	" "	"Moonlight on the Swannee River." (Rothery & Watson).	...	...	" "
1046	{ 3258	Fox Trot	"April Showers." (Louis Silver). Played by The Imperial Orchestra.	...	...	" "
	{ 3242	" "	"Arabian Moon." (Harrison & Weaver). Played by The Brooklyn Orchestra.	...	...	" "

A SUPPLEMENTARY LIST OF NEW TITLES WILL BE ISSUED MONTHLY.

Apply for particulars to The Crystalate Mfg. Co., Ltd., Town Works, Tonbridge, Kent, the oldest makers of Disc Records in Great Britain.

London dealers should write for supplies to 63, Farringdon Road, London, E.C.

William Ditcham with his two Bulldog Record Companies at Farringdon Road was now recording expert for Crystalate. A number of his old matrices were in use to make Imperials. There Crystalate set up its London offices. The first "Imperial Records" (later "Imperial") had royal blue labels, printed in gold, and were very similar in design to the original label of 1906, which had been varie-coloured.

With this third introduction of the Imperial label, the Swallow Street premises were vacated and the proprietors of the label (the Sound Recording Company) moved in with the Endolithic Manufacturing Co. Ltd. then at 60 Aldersgate St. Their Popular Record labels had already ceased. Stock rooms for London dealers in Imperials were established at 63 Farringdon Road, Ditcham's premises. The Crystalate factories at this time were making Imperials and 5 3/8-inch Beacons and Mimosas, with contract work then or later in Ariel Grands, Cury's, Olympic, Standard, Westport, Jaycee, Henecy and Savana. The 5 3/8-inch size was later augmented by Kiddiphone, Marspen, Oliver and Pigmy-Gramophone, running into electrical recording and increased sizes. Although the Imperial label belonged to the Sound Recording Company Ltd., it was the Crystalate firm which carried on all the advertising for Imperials from September 1922 as "The oldest makers of disc records in England".

The Imperial Record catalogue series, as far as new recordings were concerned, would appear to have begun at either No. 1,000 or 1,001, and the matrices simply continued the numbering used on the last of "Ye Popular" records. The lowest catalogue number used on Imperials was 817, but the 180 or so discs encompassed between 817 and 1,000 were all re-pressings of matrices formerly used for Popular, Chappell, Olympic and Bulldog records.

In July 1923 the first 12-inch Imperials were sold as Imperial De Luxe Records, made by Jewish artists, obtainable in London only through Israel Rachovich (who also had his own label). Also in July, Imperial Records began to be sold from imported matrices of the Regal Record Company, New York, which were also used in America for the Banner label, both these being part of the Plaza Music Company's business there.

The Endolithic/Crystalate businesses at this period were increasingly engaged in the manufacture of components for radio receiving and broadcasting apparatus.

Imperial Records at 2s. prospered. A Manchester depot was opened in 1923, others in Dublin and Sheffield by January 1925. In July 1925, all the Sound Recording Company's registered trade marks were registered to the Crystalate Company. Imperials suitable for the French market were issued in June and August.

Increased profit margins were afforded Imperial dealers in February 1926 and further depots at Leeds and Liverpool opened by August for the ever expanding sales of acoustic Imperials - even though some rivals had taken on electrical recording. The competition to Imperial at this time comprised twenty-eight other 10-inch labels at least, from Aco to Zonophone, and the small Mimosa records had rivals from Edison Bell, British Homophone and Vocalion.

A newly designed Imperial label was used during 1926, printed in lilac and mauve, but two shades of green were used for the December 1926 series of Irish Imperials issued with 'A'-prefixed numbers. Two thousand additional dealers had been appointed during the year and a Glasgow depot opened.

Meet the IMPERIAL twins



TONE and PRICE

If you haven't met them before, make their acquaintance now. **THEY'RE A PERFECT PAIR.** You'll find **TONE** a very agreeable fellow. He never grates on your ear; and he's so strong. As for **PRICE** he is modesty itself. His size is out of all proportion to his worth. In fact he is worth his weight in gold. Here are some of the twins' latest acquaintances:—

VOCALS.

JOHN THORPE.

1694 **PAL O' MY YESTERDAY** (Harold Dixon).
(Cherokee (Val. Valentine).

Vocal Duets Sung by "THE RADIO IMPS."

1691 **OUT IN THE NEW MOWN HAY** (Tracey-Dougherty).
(Baby Face (Davis-Aksti).

TOM KINNIBURGH (Bass)

1689 **DRINKING.** With Orchestral Accom.
(A Jolly Old Cavalier (Barron-Dix). With Orchestral Accom.

JACK HAY (With Chorus).

1693 **THE MORE WE ARE TOGETHER.**
(Who Took Me Home Last Night?

GUY VICTOR.

1692 **CALL ON MAMMY** } With Piano and
(To-night You Belong to Me (Rose & David) } Violin Obligato

IRVING KAUFMAN (Tenor).

1690 **THAT'S WHY I LOVE YOU** (Donaldson & Ash).
(To-night You Belong to Me (Rose & David)

HAWAIIAN GUITAR RECORDS by Ferera & Poaluki.

1688 **DREAMY SWANEE LULLABY** (Pennington Vandersloot).
(Sun-Kist Hawaii (Pennington Vandersloot).

DANCES.

GEOFFREY GELDER & HIS KETTNER'S FIVE.

1687 **THE MORE WE ARE TOGETHER** (The Froth Blowers' Anthem).
(Irving King). Fox Trot. (Vocal Chorus. H. Sparky.)
(Everything will Happen for the Best (Lewis E. Gensler). Fox Trot.

JOE CANDULLO & HIS EVERGLADES ORCHESTRA.

1685 **BLACK BOTTOM** (Sylvia-Brown-Henderson). Fox Trot
(I wonder what's Become of Joe? (Maceo Pinkard). Fox Trot. (Vocal
Chorus: Joe Candullo.)

PIANO DUET. Played by **HARRY DANIELS** and
PETER DE ROSE.

1686 **LONELY ACRES** (Willard Robeson). Fox Trot
(Waiting (Brockmann & Justbaum). Fox Trot.

THE BUFFALO DIANS.

1684 **CRYIN' FOR THE MOON** (Conley-Stern-Rees). Fox Trot.
(Baby Face (Davis-Aksti). Fox Trot. (Vocal Chorus: Billy Jones.)

1683 **BLACK BOTTOM** (Sylvia-Brown-Henderson). Fox Trot.
(For My Sweetheart (Kahn & Donaldson).

CRYSTALATE MFG. Co. LTD.
TONBRIDGE, KENT

Depots at Manchester, Liverpool,
Sheffield, Glasgow and Dublin.

**IMPERIAL
RECORDS**

**LONDON DEPOT: 69,
FARRINGTON RD., E.C.1.**

Telephone: **HOLBORN 0401.**
Apply for list of latest releases.

S.R.S.

In December 1926 Crystalate moved its studios, offices and stock rooms from 63 Farringdon Road along the road to 69, which was named "Imperial House". Ditcham's studios were on the top floor along with the artists' rooms. Some electrical recording had been undertaken and issued and was soon to be generally adopted, but the first electricals advertised in June 1927 were made from imported American matrices.

An advertising campaign had begun in January, depicting The Perfect Pair, a demi-semi-quaver and a florin, both replete with matchstick arms and legs, representing Tone and Price. The April 1927 Imperial catalogue listed records for the Dutch market. Contract records were still pressed for Curry's and as Olympic for Levy's, although by August 1927 Levy had his own Levaphone and Oriole labels, which were pressed by others.

In July 1927 Crystalate applied for the word Eclipse as a registered trade mark for records. In September the price of Imperials was reduced to 1s.6d., and the Perfect Pair slogan in the advertisements had to be abandoned. The next month's supplement was the first to claim that all Imperials were electrically recorded (as now were Mimosas and Olivers and other 6-inch discs previously mentioned).

THE THIRD CRYSTALATE COMPANY AND WOOLWORTHS

On January 30th 1928 a new public company was incorporated which took over all the business of the Crystalate Manufacturing Co. Ltd. and its properties. This was the Crystalate Gramophone Record Manufacturing Co. Ltd., with a capital of £150,000 and a registered office at Golden Green. The former private company resolved to wind up its affairs in February 2nd and held its last meeting in August, completing an existence of eighteen years.

The new company changed the name of its Sound Recording Company Ltd. to that of Associated Ivorine and Metal Products Ltd. in March. A little later, this company absorbed three other associated companies in engineering, plastics and printing. Two and a half years later, this combined company changed its name to that of Reliance (Name Plates) Ltd. and up to a few months ago, had its registered office, along with an Endolithic company, in a building opposite the Bloomsbury Institute where this Society's meetings are held.

Back in March 1928, Pertinax of "Sound Wave" made passing reference to the 6-inch discs made by Crystalate which were a cause for concern that year. In June director Warnford-Davis said they had been supplying F.W. Woolworth & Co. Ltd. with a 4d. record for the last four years which retailed at 6d. but Woolworth's were then threatening to cancel orders if there was an increase in price. The question of increase had arisen because a Copyright Royalties Commission had recommended that the royalty payable under the Copyright Act should increase from 5% to 6½% of the selling price of recordings of musical works published since the Act came into force in July 1912. This would increase the minimum stamp value to 3d. per side, adding ½d. to the wholesale cost of a 6d. record. A bill to amend the Act was due to go before the House of Lords with authors, composers and publishers demanding a 10% royalty. Mr. Boosey declared the recommended 6½% royalty a farce. Warnford-Davis said the increase would make it almost impossible for his company to produce sixpenny records, of which they were the manufacturers of the largest numbers. The sixpenny record continued to be sold. The Endolithic Manufacturing Co. Ltd. decided to wind up on April 17th 1928 and form a new company - The Endolithic Company Limited.

(To be concluded)

10"
DOUBLE
SIDED
1/6
ELECTRIC
RECORDING

10"
DOUBLE
SIDED
1/6
ELECTRIC
RECORDING

The TRIUMPH of TONE and PRICE

Glorious full-bodied tone, as true as it is strong, at a price that simply heaps up the value, Imperials to-day are supreme in providing a real high-class record at your price.

If the list of "Imperial" releases this month is not so big as usual, we are afraid an "Imperial hungry" public is to blame for displaying such an insatiable appetite for the old favourites. The demand is amazing. We simply cannot keep pace with it.

We have therefore only released this month such numbers as will fall in with the pronounced demand that the public is displaying, together with the notable addition of the "Crichton Lyricals," who are exclusively recorded on Imperial Records and for which we anticipate vast popularity. Order these numbers early.

DANCES

THE CRICHTON LYRICALS. Exclusive to Imperial Records
From the CAFÉ DE PARIS, LONDON

- 1821** { **SOUVENIRS.** Horatio Nicholls (L.W.)
She don't wanna. Yellen-Ager. (L.W.)
1820 { **WHERE, OH WHERE DO I LIVE.** H. Carlton. (C. & C.)
Somebody said. Clare-Woods. (C. & C.)

ADRIAN SCHUBERT'S DANCE ORCHESTRA

- 1819** { **7476. C'EST VOUS (IT'S YOU).** Green-Silver-Richman. (C. & C.)
7182. Russian Lullaby. Irving Berlin. (F. D. & H.)

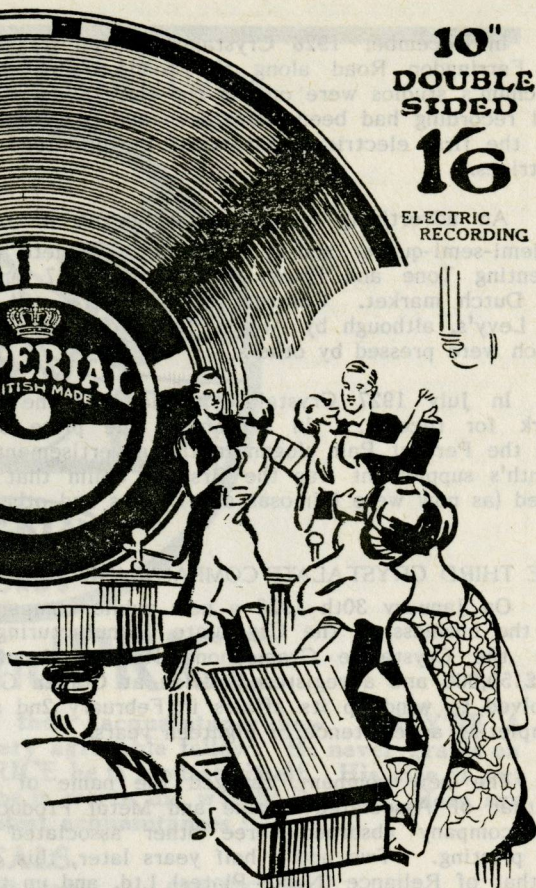
SAM LANIN'S DANCE ORCHESTRA

- 1818** { **7244. HALLELUJAH.** (From "Hit the Deck.") Youmans-
Robin-Grey. Chappell Vocal Chorus. Arthur Fields
7481. Dancing Tambourine. Polia. Chappell

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IMPERIAL RECORDS



VOCALS

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- 1817** { **7145. HERE AM I BROKEN HEARTED.** Sylva-Brown.
Henderson. (C. & C.)
7229. Russian Lullaby. Irving Berlin. (F. D. & H.)

PETER RUSH

- 1816** { **W 4754. WHEN I MET SALLY.** Venn & Wade. (Feldman)
W 4758. Dreamy Devon. Tilsey & Evans. (Lennox)

TALBOT O'FARRELL

- 1815** { **W 4757. SOUVENIRS.** Horatio Nicholls. (L. S.)
W 4756. Charmaine. Rappee & Pollock. (Keith Prowse)

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S. R. S.

The last three meetings of the East Fife Branch have all been held at the Castlehill Centre, Cupar, and those portables have featured prominently. However, it should not be inferred that portables and East Fife are endemic or that members consider them the only machine type worth considering. The reason for their regular appearance is very prosaic; members travel with machines for the meetings and without suitable transport the ubiquitous portable provides the answer.

They were used for a specially interesting programme on 13 July when Douglas Lorimer gave a detailed account of the many changes in the label design of Columbia records since 1903. It was said that Columbia was the oldest record and gramophone manufacturing company to be set up in the UK and records from each vintage (about every 2 years) were demonstrated on various Columbia portables.

For once portables were absent on 10 August when Chris Hamilton and Douglas Lorimer presented a programme of 10" discs by the mail order firm Graves of Sheffield. It opened about 1912 and was supplied with a variety of material from many leading record manufacturers such as HMV, Columbia, Winner Odeon etc, under the name "Ariel". Nearly all the 10" discs had plum coloured labels with the legend and title in gold. A few were blue and one partly torn label revealed a black "Winner" underneath. To avoid copyright complications, the artists names were rarely shown and euphemisms such as "world famous artists" used instead. Thus Graves were able to supply copies of original pressings at a lower price. Chris supplied two table grands for playing the selections, both of which gave a superb sound.

The last meeting held on 14 September was devoted to HMV portables from Chris Hamilton's collection. Altogether 9 machines were demonstrated, ranging from the earliest model which appeared in 1924 to the last and long lasting Model 102. Of particular interest was the model 112 which was a tropical model made in Calcutta. It is a massively built affair, almost as big as a table grand but in essence no different from the Model 101. It is the opinion of the group that the quality of HMV portables exceeded that of all other makes due to their fine soundboxes and superior internal horns, and that the Model 102 de luxe gives the best performance of all.

The Hereford branch held its August meeting at Ken Champion's house where some of Ken's extensive collection was on display. His latest acquisition from the local flea market caused some discussion. Although there were no identifying marks at all, the consensus was that it was a Zonophone. It was a front bracket horn support machine (a la Dog Model) and appeared to be the works of a smaller machine probably originally fitted with a 7" turntable but now fitted with a 10", housed in a much larger, somewhat elaborate box. It was the box which caused most discussion: obviously professionally made and contemporary but unlike anything seen in a catalogue or photograph. Various opinions were proffered but its origin remains obscure. Ken also demonstrated his Ideal Duplex, bought at the Dutch Phonofair some two years ago, and various other machines on which a selection of cylinders were played to order. A very pleasant evening, where Sylvia Champion's excellent refreshments were heartily appreciated by all.

Although the Midlands Branch were in the throes of organising the Annual Phonofair, it did not stop them holding the regular meeting on 17 September. The programme was in two parts - in the first Ruth Lambert gave another of her talks on needle tins illustrated by tins of all shapes and sizes from almost every country. She showed two recent prized acquisitions - a German HMV five compartment tin which apparently is very rare, and an Edison Bell "Bell" tin with an unusual blue motif. In the second part of the programme, Peter Edwards presented a programme of Music Hall artists who made a successful transfer to radio broadcasting. The list of records played is too long to record here but included such names as George Formby, Flo Desmond, Stanley Holloway and many, many more.

Reviews

EDISON PHONOGRAPH MONTHLY

Vol. VIII 1910, obtainable from Wendell Moore, [REDACTED] Sedona, Arizona, U.S.A

Price \$20, post free.

It is far too long since Wendell Moore published the previous reprint in this series, which it is hoped will run to Volume XIV, and it is encouraging to note that response has been sufficient to float another issue. We hear that a further volume will follow shortly. Of course, each issue can only be made when there has been sufficient support for earlier volumes.

1910 was a good year in Edison history: the Amberolas in various guises were getting established, and for those sticking with horn phonographs the Music Master horns were marketed in the States, and the new Model O reproducer was popular. 1910 was the year of "Casey Jones", and Sophie Tucker, coon shouter, was noticed in March.

We understand the new book has 304 pages and illustrated endpapers, and is printed on glossy paper like the original issues. Our information is that it is even better than its excellent predecessors, and members are urged to give this undertaking their support.

We would like to acknowledge the following publications received during the year:
De Weergever (Journal of the Dutch Phonograph and Gramophone Societies)
Secretary: Schouwbroekerstr. [REDACTED] Holland.

Jerry's Musical News, Minneapolis (now defunct)

Gilbertian Gossip (G. & S. productions, U.K. and overseas)

[REDACTED] British Museum of Natural History, Tring, Herts, England

The (quarterly) Journal of the Vintage Light Music Society
[REDACTED] West Wickham, Kent.

G.L.F.

THE STORY OF NIPPER AND HIS MASTER'S VOICE

Compiled by Leonard Petts, with introduction by Frank Andrews

Price £2.60 nett including postage, from the Society Booklist (B133).

This book was first published in 1973 but was very popular and soon sold out. This

second edition has been completely rewritten with an updated foreword, and much additional material that has come to light via contact with relatives of the painter Francis Barraud has been included. It has also been padded out with additional photographs and illustrations.

The compiler, who who is well known to the Society through his association with EMI, will have covered every aspect of the trade mark from the day in 1899 when Barraud visited the Gramophone Company office in Maiden Lane through to its current use on EMI material today. You must put it on your bookshelf.

DRR

(Current subscribers to "Talking Machine Review" will receive a free copy with their next magazine).

MALCOLM McEACHERN, BASSO SUPREME!

Three record set compiled by the National Library of Australia
and issued by EMI Australia.

Available soon via the Society Booklist.

(Price to be confirmed, expected to be about £12.00 plus postage)

Malcolm McEachern was born in Australia and came to England in 1921, but not before gaining international fame in concert programmes. These included concert tours with Dame Nellie Melba. He secured a recording contract with the Aeolian company within his first year here, and this continued until 1927. Thereafter he recorded for Columbia and the tracks on these three l.p. records are taken from the Columbia repertoire between 1927 and 1938 and cover a wide range of popular music, including some of his work with B.C.Hilliam under the names Flotsam and Jetsam.

The transfers to l.p. from the 78s have been well done and surface noise is minimal and will not impair the quality of the music. Among the fifty titles will be found The Mighty Deep, My Grandfather's Clock, Out on the Deep and Up from Somerset, plus a few titles from Chu Chin Chow. A good evening's listening for the lover of good bass singing.

DRR

A MUSEUM CELEBRATES

1983 saw the twentieth anniversary of the Musical Museum at Brentford, otherwise known as the British Piano Museum, still situated in a crumbling church alongside the gas-works near Kew Bridge. The occasion was celebrated on June 21st with a supper party in the Museum, attended by various local dignitaries and Patrons of the Museum. The Chairman of the Trustees, Mr. Michael Ryder, spoke of the Museum's achievements and prospects, and the Founder and Curator, the irrepressible Frank Holland, recalled with characteristic cheerful garrulity the struggles and successes of the first twenty years. His refusal to be fobbed off with feeble excuses by officialdom or anyone else was recalled by several anecdotes including a Punch-and-Judy "Oh yes there is" "Oh no there isn't" exchange over the simple question of whether or not the premises included what Pete and Dud used to call "facilities".

With the excellent spread laid on by Mrs Betty Cole and the anecdotal and musical entertainment, a thoroughly enjoyable evening was had by all.

C.P.

DATING ENGLISH COLUMBIA RECORDS

Some comments on George Taylor's article in the October issue from Frank Andrews, who is compiling lists of all English Columbia and Rena records issued in the period 1902 - 1925.

Page 268

It is not correct to say that the offshoot of the Columbia Phonograph Co. Gen'l. was set up in in England in 1903. When the most important of Edison Bell's patents expired in 1900, the Americans transferred the European headquarters from Paris to Wells Street, Oxford Street, and from that and subsequent addresses it operated as the European branch of the American company until the first British registered company was founded in 1917.

Could George Taylor give me an example of any disc "issued at various times with several catalogue numbers and many of these look like catalogue numbers"?

To answer his query about the early recording ledgers of Columbia in England, it is true that they no longer exist, as far as is known. If the early books were not destroyed by the company itself, or by the two disastrous fires in Bendon Valley, then they were destroyed along with much else when Columbia joined with the Gramophone and Marconiphone companies to form EMI Ltd.

Page 269

The London Recorded matrices: the block 1 to 5000 was of American recorded matrices or those recorded by American experts "in the field" in foreign parts. An important point to remember about the lowest numbers in this group is that the numbering was begun by the Climax record of 1902. This belonged to the Globe Record Company, and when Columbia purchased that firm from Eldridge Johnson (who had bought it from the original owners), the Climax catalogue-cum-matrix numbering was continued when the name changed from Climax to Columbia, but as in the early years matrices were constantly being remade, it is difficult to date any particular recording by its catalogue/matrix number: it could well be a third or fourth retake with entirely different artists from the original. Also it is known that, although most low-numbered Columbia discs are either re-issues or re-makes of Climax discs, some Columbias were of a different title to the original Climax records bearing the same catalogue/matrix numbers.

With regard to "Note 1", there was also a 14-inch disc which shared the same catalogue/matrix series. For example, The Blue Danube could be had as a 7, 10 or 14-inch disc, with the same catalogue/matrix number.

To complement his matrix charts, I suggest George should consult Volume 8 of *Voices of the Past* where he will find many numbers to supplement those series he has not found yet in other discographies.

Note 3: although the WA series followed on from the A series, from A2500 to WA2501, there appears to have been a break at 4,000 when there was reversion for acoustic recordings, issued on the Regal label, which continued to A4099 at least.

Page 272

The 30000 series is an American series and is fully known, apart from a few blanks. Although I have a copy of this list, it is primarily the work of fellow researchers in America. I believe they do have the recording dates.

The 6000 series may have begun recording late 1907 as the first issues were on sale in February 1908.

The 35800 to 35999 series is not 12-inch but 10-inch, and appears to have begun at 35700. It was used on the Regal records as well as as the various coloured Columbia Record labels.

Page 273

I think "(circa Feb. 1907)" must be a mispring for Feb 1917. Again I suggest *Voices of the Past* Volume 8 for more examples in the 74000 and 75000 series.

12-inch discs: there were 125 dark blue labelled Columbias issued between the end of April 1920 and the first with AX prefixes in August 1923, most being labelled Columbia Record.

There were also forty-six discs with green labels in the "F" prefixed series and 126 in the light blue labelled "L" prefixed series. Only a small percentage of all these discs were recorded elsewhere than in Britain.

Page 273/4

The complete coverage of the matrix systems used by the American company in the United States is nearing completion by a team of researchers, to whom I have given much assistance in the past and with whom Brian Rust is at present co-operating. Thus there is already a very comprehensive body of knowledge about these systems, and indeed a considerable amount of source material has become available during the past twenty years or so.

10-INCH BERLINERS

Dear Mr. Proudfoot,

I was interested in the reference Page 280) to the 10-inch Berliner. No doubt Peter Adamson will have a field day over it. My own interest arises because I have been compiling a list of Berliner/G&T violin recordings in which 7942 was a blank. I have details for 7901-7926, 7928-7932, 7934 and 7935, all 7-inch recordings. There follows a gap to 7940 which appears as a 7-inch in Rust's list and I have titles for the group of Jacobs 7940-7946. I had assumed that they would 10-inch until Rust's list appeared in T.M.R. And now Dowdeswell confirms that for 7942. It may be that there was no clear break point.

As to date: Rust gives 7940 (mat. 623) to 12 May 1900 and leaves enough adjacent blanks for the other Jacobs - I leave open the 7/10-inch question. But October 1898 is surely far too early for an English 10-inch recording.

According to Fred Gaisberg, he was due for initiation into the making of "big plates" on 10 April 1901 (60/61 T.M.R. 1638) and in that context I think he must mean 10 inch. But, and this is what makes the concept of 10-inch Berliners so fascinating, Berliner gives way to the Gramophone Co. in 1900/1901. Indeed, the "G.C." issue-number prefix on the Jacobs foreshadows the change-over.

What we really need is the matrix number. I shall keep my fingers crossed that it is visible. At the same time the artist's initial should be checked: I have a 7-inch

Berliner 7905 by "Mr. J.Jacobs".

May I finally sound one word of caution: there are, particularly in Canada, large quantities of 10-inch Berliners. For all I know, there may be 12-inch ones as well. I have a Plancon 10-inch Berliner 5269. It is a straight re-issue of G&T 2-2660 and labelled "Berliner Concert Grand" Improved Gram-O-Phone Record E.Berliner, Montreal Canada. It all depends, I suppose, on what you mean by a 10-inch Berliner. Now the June 1901 Sobinov is another matter: I've got to see one but I'd fully accept that anything could happen in Imperial Russia - and that most things did.

Yours sincerely,

John Milmo

Dear Sir,

Mr. Dowdeswell's ten-inch Berliner record by Jacobs is both interesting and rare - though the reason for the rarity of the ten-inch Berliners is quite simple. The ten-inch size and the paper label both made their appearance at almost, but not quite, the same time. Thus not many ten-inch records were made in the Berliner format before the style of marketing changed.

The only effective way of dating records however, is by checking the matrix number which in this case is likely to be 127 (unless more than one plate was used for pressing.) The record was therefore made, according to correspondence quoted by Leonard Petts, in April 1901, in which month the first ten-inch records were made.

Apart from his seven-inch Berliners of 1898 to 1900, Jacobs made three other records in April 1901 (Catalogue Numbers 7941, 7943 and 7946), all of which were probably "Berliners" and a further two in October or November 1901 (Catalogue Numbers 7944 and 7945) which would probably appear as G&Ts. Does anybody know who he was?

Yours sincerely,

Alan Kelly

COLUMBIA LPs

Dear Christopher,

Further to Frank James' letter on Columbia LPs in the August issue, I have come across several of these over the years and kept one, namely: *KING OF JAZZ - SELECTION*, played by the *Regal Cinema Orchestra* conducted by *Emanuel Starkey* (Quentin Maclean at the organ). YBX26 (WAX D76). This is a dubbing of the ordinary 12-inch 78 DX 72 (WAX 5627) and probably accounts for the sound distortion found on Frank James's disc, assuming this is also a dubbing. Perhaps another reader can answer this one?

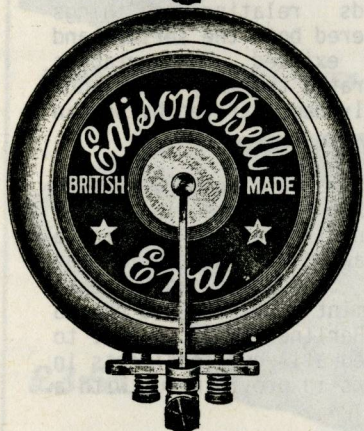
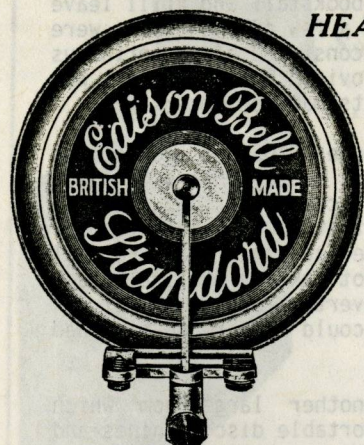
Yours sincerely,

Steve Paget.

EDISON BELL

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The STANDARD - Retail Price 6/6

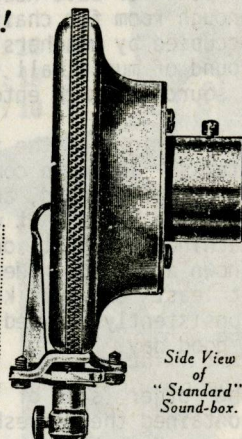
is an extremely well-made sound-box, the body or shell of which is constructed of nickel-plated and highly burnished compressed brass. Between the "ring" (that is the frame which supports the diaphragm) and the back of the shell are inserted rubber cushions which completely insulate the sound-box when fitted to tone-arm with the result that metallic noise is entirely banished. This sound-box can be relied upon to give ample volume and an exceedingly pleasant tone.

The ERA - - Retail Price 4/6

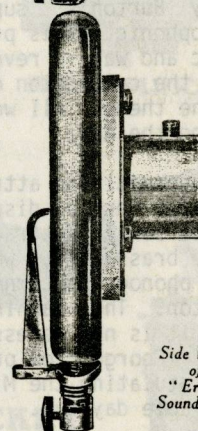
is also substantially made of compressed brass, nickel-plated and polished. It is fitted with rubber washer insulator and, like the "Standard" can be relied upon to produce a rich musical tone capable of satisfying the most exacting critic.

Both "Standard" and "Era" sound-boxes are cut so as to carry fibre and steel needles.

*Special Terms to Traders Purchasing
 Large Quantities—Own Labels
 Fitted if desired.*



*Side View
 of
 "Standard"
 Sound-box.*



*Side View
 of
 "Era"
 Sound-box.*



Manufacturers and Patentees : EDISON BELL, LIMITED, Glengall Road, London, S.E.15.

Use **CHROMIC NEEDLES** in Each and Every Sound-Box,

The Society's Annual Phonofair, organised this year by the Midland Branch, was held at the Teacher Training Centre in Oldbury on Saturday 24 September. The choice of venue proved ideal for the purpose. On first entering the building there is a large foyer, large enough to display the various entries for the best Gramophone and Phonograph competition, provide a niche for Dave Roberts to set out the Society bookstall and still leave enough room for chairs for the weary. More than a few of the chairs were occupied by watchers of a video programme which consisted of a continuous round of music hall "turns". This attraction, provided by Wal Fowler, was a source of much entertainment and nostalgia to its many onlookers.

On the right of the foyer a largish hall housed some 20 buying and selling stalls. The main commodities on offer were records and cylinders of which there was a good, and in the main, reasonably priced selection. To some would-be buyers it was a little disappointing that a wide selection of machines were not on offer. This was due to the fact that the more well known and regular dealers in such machines had not taken a stall although at least one well known supplier was there. Nevertheless, the hall was consistently crowded and both buyers and sellers could be said to have had a good day.

The other side of the foyer leads off to another large room which contained the refreshment bar, a collection of portable disc machines and Gerry Burton's superb collection of postcards relating to things gramophonic. This probably unique collection covered both the serious and comic and was a revelation that so much material existed. The portables were the collection of Duncan Mallows and demonstrated the many variations on the theme. All worked well and were diligently demonstrated by Duncan during the day.

The competition attracted a fair number of entries and some very nice machines were on display, although it appeared that most were "local". I was personally attracted by a very imposing Odeon disc machine sporting a large brass horn, which won the best Gramophone award for Ray Howl. The best phonograph turned out to be an early banner Standard owned by Roger Preston. The machine appeared to be in almost mint condition and proved that it is not necessary to enter a hand cranked Berliner or a tin foil to win! George Frow presented the prizes and echoed all our sentiments in congratulating the Midland Branch for their efforts in providing us with a memorable day out.

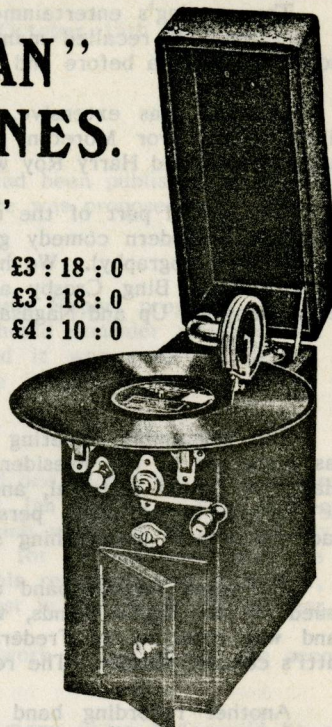
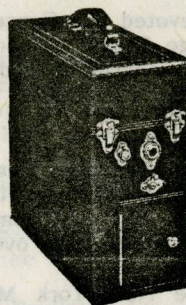
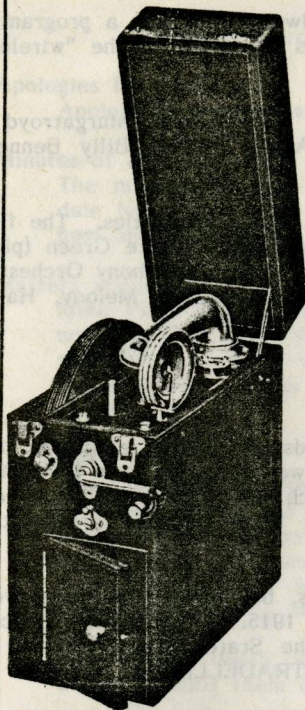
PETER PAN GROWS UP?

On the opposite page is an August, 1926 advertisement for two Peter Pan gramophones that are seldom seen. The Pocket Model at the bottom of the page was so called because its shape recalled the Folding Pocket Kodak as distinct from the box variety on which the two earlier and more familiar Peter Pan models were based. It would not fit in anything smaller than a poacher's pocket, and was much bigger than the later Excelda of similar shape. The Senior, similar to the "Trench", I have never seen at all. - ED.

"PETER PAN" GRAMOPHONES.

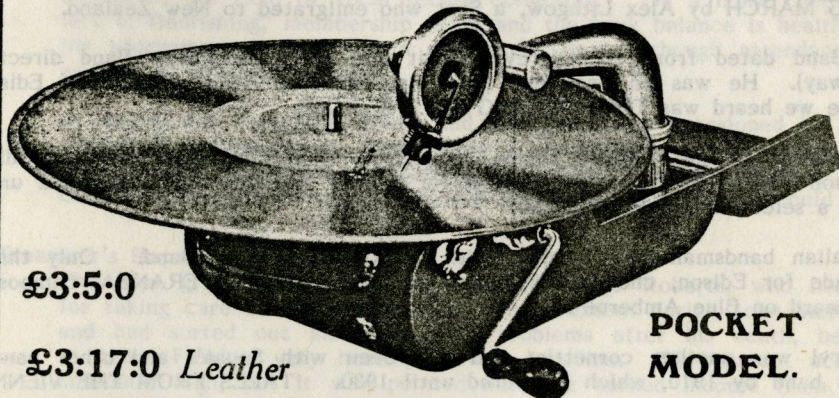
"SENIOR."

No. 1 to carry 7 10-in. Records	£3 : 18 : 0
" 2 " " 12 " "	£3 : 18 : 0
" 3 " " 12 12-in. " "	£4 : 10 : 0



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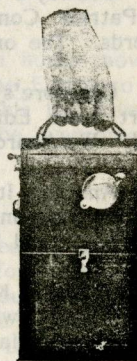
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MODEL.**



AGENTS WANTED IN LEADING OVERSEAS MARKETS.

Peter Pan Gramophone Co. Ltd., 64, Frith Street, Soho, London, W.1.

TELEPHONE : REGENT 0275.

TELEGRAMS & CABLES : PETERGRAM, WESTCENT, LONDON.

August, 1926.

The evening's entertainment was presented by Geoff Edwards and was a programme of nostalgia. It recalled many of the entertainers who could be heard on the "wireless" and at the cinema before and during the war.

The list was extensive, and among those heard were Cecil Lewis, Murgatroyd & Winterbottom, Ivor Moreton & Dave Kaye, Robb Wilton, Arthur Askey, Billy Bennett, Sandy Powell, and Harry Roy with his Band.

The second part of the recital was given to film music and personalities. The first item was a modern comedy group, The Wurzels, singing about Willie Frieze Green (pioneer of cinematography). We heard Louis Levy & his Gaumont British Symphony Orchestra, Frank Sinatra, Bing Crosby and Dean Martin. Music included Broadway Melody, Happy Feet, Sunnyside Up and Nagasaki, to mention but a few.

SEPTEMBER 1983

The September meeting was devoted to Concert Bands on Edison cylinders, and was presented by our President, George Frow. George, as we all know, is a real enthusiast for Edison material, and his knowledge of and research into Edison activities, and the various bands, their personnel and composers, together with his able presentation made for a most entertaining session.

The most famous band on Edison cylinders was Sousa's, but many recordings were issued of the Edison bands, which flourished from 1910 to 1915. The Edison Concert Band was directed by Frederick Ecker who had come to the States from Germany as Patti's concert master. The record played was the overture STRADELLA.

Another recording band was the New York Military Band, which later developed into Goldman's Band in the twenties and still gives concerts. The record played was the BOOMERANG MARCH by Alex Lithgow, a Scot who emigrated to New Zealand.

Conway's Band dated from 1908 (previously it had been the Ithaca Band directed by Patrick Conway). He was an excellent cornettist, and the Band made many Edison records. The one we heard was THE WEDDING OF THE ROSE.

Creatore's Band, another familiar name on Edison, emigrated from Italy in 1899. Apart from Edison recordings he made records for Victor and the band flourished until 1924. We heard a selection from CARMEN.

Another Italian bandsman was Liberati with his Grand Military Band. Only three records were made for Edison, one of which was a waltz LA MIA SPERANZA, composed by himself and heard on Blue Amberol 2414.

Bohumir Kryl was another cornettist and had been with Sousa's and other bands, and had his own band by 1910, which prospered until 1930. TALES FROM THE VIENNA WOODS was played.

Another band was Cesar Sodero's. He had studied cello and piano and had held various appointments before taking up a post with Edison.

Finally the United States Marine Band, which made brown wax cylinders for Columbia in 1890 and started for Edison in 1901. The director at that time was William H. Santlemann (Sousa had been a previous director) and many records were made. We heard a Sousa march, SEMPER FIDELIS.

ANNUAL GENERAL MEETING

Held at Corpus Christi College, Cambridge, October 15th 1983

Apologies for Absence

Apologies were received from Barry Williamson

Minutes of the last AGM

The minutes of the 1982 Annual General Meeting had been published in the Hillandale News and were taken as read. Their acceptance was proposed by Ted Cunningham and seconded by Frank Andrews.

Matters arising

Mike Field pointed out that the new form of Regional Report proposed by him had now been on trial for a year and the meeting should consider whether this was successful. There were no adverse comments and it was generally agreed that the new format was both more practical and more interesting to the reader than the old.

Chairman's Report

The Chairman reported that the year had been a sad one in the loss of a Treasurer, a Vice-President and a well-known Northern member, Ian Cosens. John McKeown's death was a very severe blow; he had been a staunch supporter of the Society for many years, and made excellent premises available for certain meetings. He had been ill for some time and had already tendered his resignation as Treasurer, and thanks were due to Mike Field for taking over the post in the course of the year.

After John's death, Dave Roberts had done sterling work in sorting out the accounts before handing them over to the new Treasurer.

Jim Dennis had been a Vice-President likewise for many years and would be sadly missed in the field of vocal record collecting. On a more cheerful note, the Society is flourishing, membership is up and the bank balance is healthy. Some interesting programmes had been held during the year, although attendance was not always as high as could be wished.

In editing the magazine, there had been problems occasioned by a house move and change of circumstances which made it increasingly difficult for the Editor to carry on this task, and recent magazines had been severely delayed. This had been discussed by the Committee, and it was hoped that the problem could be overcome.

Treasurer's Report

This was given largely by the Secretary, Dave Roberts, who had been responsible for taking care of the accounts to a large extent during John McKeown's last illness and had sorted out all outstanding problems after his death, before handing over to Mike Field a very healthy set of accounts. The current account balance was unusually high, but it was pointed out that earned income from a deposit account could involve a tax liability. Mike Field reported that British and U.S. subscriptions could be left unchanged, but the rate for Australasia and the Far East should be increased to £7.50 as the present rate barely covered the postal costs. His proposal to this effect was seconded by Peter Martland and carried unanimously.

Auditor's Report

The Auditor's Report, given by Mike Field, stated that the books were in good

order in spite of the difficulties and commended the work done by Dave Roberts. The Chairman proposed the adoption of the Auditor's Report with a note of thanks to Dave Roberts for his work on the accounts. This was seconded by Frank Andrews and carried.

Election of Officers and Committee

In the absence of any resignations from the existing Officers and Committee, or of any alternative nominations, Frank Andrews proposed that the existing officials be re-elected en bloc. This was seconded by Colin Johnson and carried nem.con.

The post of Meetings Secretary was still open, and after discussion it was suggested that this might be shared between Barry Raynaud and Tom Stephenson, although this was subject to later confirmation.

Auditor: Frank Andrews understood that Mrs. Legge was willing to act again as Auditor, and George Frow proposed her re-election, seconded by Peter Martland.

Programmes for 1984

Suggested programmes were as follows:

January	Len Watts, Pathe
February	Ted Cunningham
March	Stuart Upton (Vintage Light Music Soc.)
April	To be announced
May	Gordon Bromly (R.V.A.S.)
June	Ruth Edge (Chief Archivist, E.M.I.)
July	Frank Andrews (Edison Bell discs)
August	George Frow (venue to be announced)
September	Peter Martland

A discussion followed on the subject of the AGM and its venue. Dave Roberts had suggested that in future it be combined with the Phonofair. As the 1984 Phonofair was planned for East Anglia, under John Stannard's aegis, it was decided that the 1984 AGM be held with the Phonofair at the mechanical music museum at Cotton, near Stowmarket, on September 29th. This was proposed by Frank Andrews, seconded by Ted Cunningham and carried nem. con.

Any Other Business

In reply to a protracted question from the floor concerning a letter to the Editor which had not been published, the Editor stated that he was prepared to remain in that post only if he was allowed complete freedom to decide what should be included in the magazine.

The President proposed a vote of thanks to the Chairman for his leadership, to Dave Roberts for taking care of the accounts after John McKeown's death and to Mike Field for taking over the position of Treasurer.

The Chairman declared the meeting closed, with a vote of thanks to Peter Martland and Tom Stephenson for arranging the meeting place.

After the AGM and tea, John Stannard gave an illustrated lecture on cylinder recording, starting with an International cylinder of the BARBER OF SEVILLE overture. He reminded us that phonographs can record as well as reproduce. For recording, a first class stylus is required. It should be examined under a microscope and replaced if worn or chipped.

Most types can be turned round in their mount. The horn, connector and recording head must be airtight.

A special gramophone was then used to transfer recordings to cylinder. In place of the horn, a piece of rubber tube had been connected, and this ran to the recording head of an Edison phonograph. In this way it was reasonably easy to make cylinders. It was best to select items of not more than two minutes duration, or items which could be cut at two minutes. First we heard a record of Al Jolson, and then of Frank Sinatra. John said that fair-organ owners put modern music on their machines, so why shouldn't he do it on his phonograph?

A demonstration was mounted of transferring an acoustic disc (Under the Double Eagle), a type of recording which could be cut off at the end of the first "verse". Several sound-boxes had been tried on the gramophone. The No. 4 which most collectors like, was said to give a poor result. A metal-diaphragm soundbox to give a more brilliant sound gave the best results. Certainly, the reproduction obtained was as good as the genuine cylinders.

An amusing type of record could be made on which you tell yourself jokes, and leave spaces for the replies. One such was played. Then John read a piece of Shakespeare into the machine and good results were obtained.

Peter Martland then gave a short recital and we heard such singers as Kipnis, singing Diack's LITTLE JACK HORNER, Alma Gluck in LISTEN TO THE MOCKING BIRD, Elisabeth Schumann singing and whistling and Tetrizzini in the 1911 version of CARNIVAL OF VENICE. Then Galli Curci sang HOME SWEET HOME and finally Clara Butt with LAND OF HOPE AND GLORY.

To close the events, Keith Badman gave demonstrations of diaphragms made of different materials. John had also collaborated with Expert Pick-ups on the problems of recording styli and trying out different angles on the chisel types to get the best results.

Among diaphragms demonstrated were an original Edison glass one, giving a very shrill tone, and poor results on a loud recording. Various other materials were demonstrated, with varying results.

L.W.



THE IRISH PHONOGRAPH **RADIO1** Mondays 8p.m.

THE IRISH PHONOGRAPH deals with early recordings of Irish music on disc and cylinder. Response to the programmes so far has been very encouraging and it is hoped that more and more material will come to light. RTE Radio 1 may be heard in the UK on Medium Wave 529 (567 khz). On F.M. (probably not obtainable in England) it is between 89.1 and 97.0 mhz.

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